



aNueNue New Uke

This issue brings you the first ukulele from a new manufacturer, aNue-Nue.

aNueNue is a fairly new company in the ukulele world and they have hit the ground running with a broad range of high-quality musical instruments and a top-notch website to introduce them to a global audience.

You'll love the "Vision 1879" soprano uke from aNueNue. Read all about it in this issue.

We have Ohana's SK-38, a sweet little uke modeled after the Martin #2 soprano ukulele. Check out the review and if you get a chance to test-drive this one, you will be impressed!

We have some late-breaking news about the ukulele retailer MusicGuyMic. If you have not heard the rumors, MGM has called it quits. You can check out the story in this issue.

We have a special feature on "MojoTwanger" and sibling site "MojoCaster.com" ...it is amazing how one individual can put together a music tutorial site that has amassed

over 12 million "video views" on his YouTube channels with NO ADVERTISING. It's all about excellent content and word of mouth. This is grassroots marketing in the internet age.

We tried something new coming into this issue. We posted some "teasers", little sneak-peek videos of the ukes in this issue and the next on our YouTube channel to see if we get more hits. Thus far, we have had quite a few "views", but, since the issue is in the process of coming together at the moment, we cannot measure the full worth of this experiment. We will have a better idea in a week or so.

In the way of other news...

Martin has released six new models of ukulele. You can read more about it in the next issue (issue twenty). For now, suffice to say, these new models have sparked great interest in some ukulele enthusiasts and doubt in many purists.

Martin's introduction of six new models shows that they are serious about getting a piece of

the market on this new wave of ukulele love. Critics always seem to compare the old vintage Martin ukes to anything new. Some question the integrity of the "applied" dovetail neck. The wood used in body construction is heavier, too. Doubtless, Martin made it thicker to give the uke better durability.

As far as tone, there are mixed reviews. We are reserving judgment until we actually have one in our hands. Until then, I will not comment on the quality, except to say that if they are anything like my Martin D-15 guitar, then I would be thoroughly satisfied with one of my own.

what's inside...

p3. Thanks MusicGuyMic
 p4. Creating A Good Image
 p6. Making A Press Kit
 p7. UkuleleZaZa - Artist Spotlight
 p12. Painting the Clouds with Sunshine - CD Review
 p13. ANueNue Vision 1879
 p15. Demo
 p16. Ohana SK-38 Review
 p17. Lyle Ritz - How About Uke
 p23. The Uke Buke - Slack Key Uke
 p24. A Bunch of Coconuts
 p25. 12 Million Video Views!
 p29. KoAloha Builder's Corner
 p31. Club Listings
 p41. What's Happening



UkeLady's Music Store

♪ We got Ukes! ♪

- Musical Instruments
(not just ukes)
- Ukuleles
- Lessons
- Workshops
- Sheet Music

718 N. Buckner Blvd. Ste. 324
Dallas, Texas 75218

214.924.0408

www.UkeLadyMusic.com





Thanks MusicGuyMic

Thank You **Michael Aratani** (a.k.a. MusicGuyMic) for all the years of excellent customer service, dedication to music, all the free advice, talking shop, and Friday Follies videos.

Mike has been in business for many years and from the first time I ever heard of him to the present day, I have never heard any customer complaints. When you bought a ukulele from MGM, you knew that it would arrive safely and would be setup and ready to play.

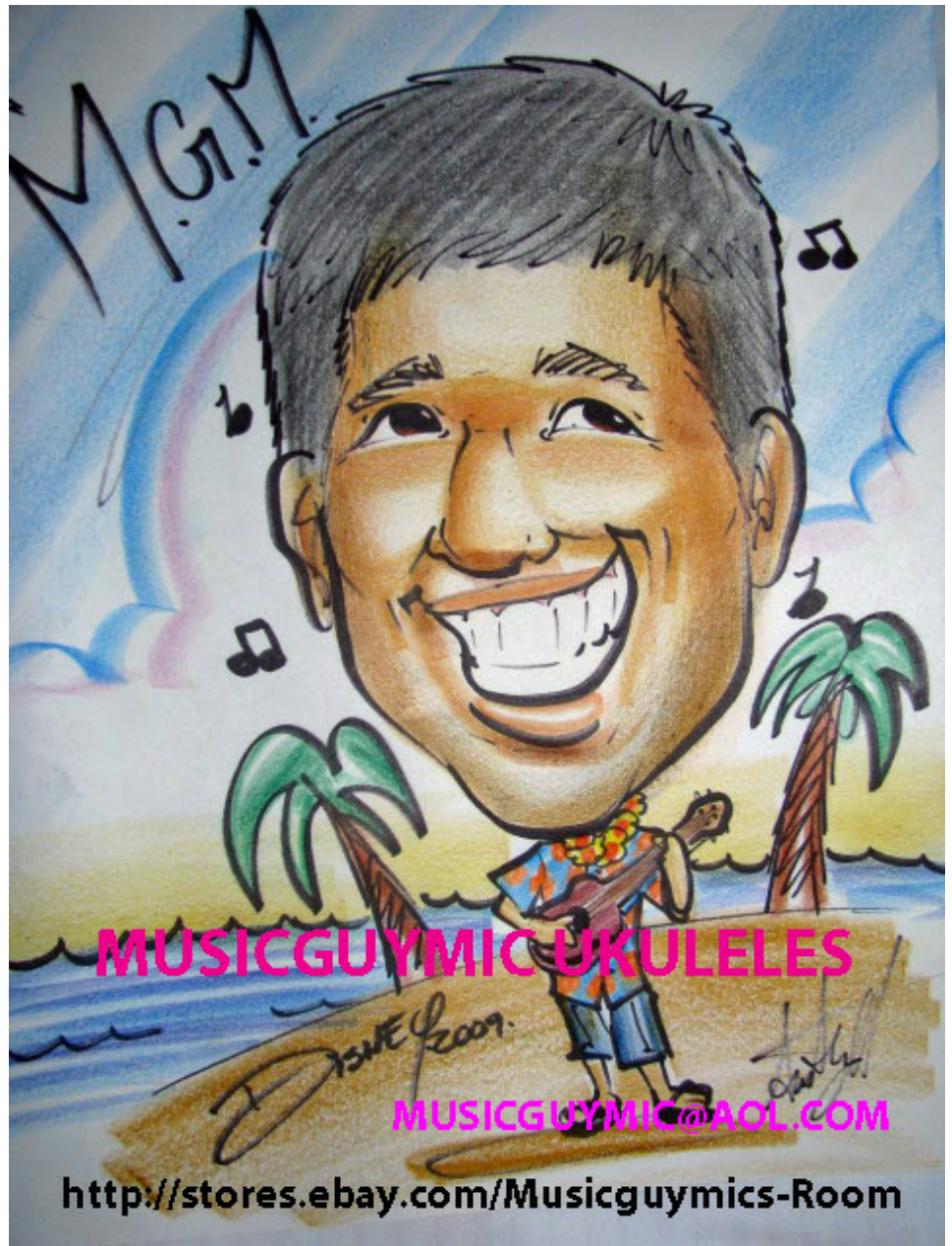
In addition to being a top-notch retailer, Mike collects ukuleles. He has some of the finest instruments available today, many of them built by well-known luthiers in custom shops.

Mike is more than a retailer and collector, he is also a musician, so he knows what musicians of every level want and need. And for many years, he handed out the best advice to beginners and helped the pros find that special ukulele.

We are sorry to say that just this week, Mike announced that he is closing up shop due to health issues. He has liquidated his inventory and plans to get some much-needed rest.

ukulele player would like to wish Mike a speedy restoration of good health and thank him for all he has contributed to the global community of ukulele enthusiasts.

Mike, we are gonna miss that big smile. Maybe we'll find you under a palm strumming a uke one of these days. Blessings...





Creating A Good Image

Every performer needs a good bio. In the music business, a bio is a short "biography", a music resumé, if you will.

Years ago I photographed lots of musical performers. When I planned a shoot, it was important to know what the group of individual expected and also how they planned to use the images.

For a bio, you want a clean image without a clutter-filled background. It is always better, if possible, to use studio lighting and a backdrop, but if none are available, you need to find a background that is free of clutter and things that will distract the viewer or pull the eye away from your subject.

Just as important as an uncluttered background is planning the composition.

The shot on the right is performing artist Amber Nash. I took this shot with two 500 watt tungsten lamps with an 80b filter to adjust the light-balance for proper skin-tones. The backdrop is deep blue with a bit of earth-tone to warm it up just a little.

Using a backdrop prevents not only clutter from appearing in the background, it also prevents odd reflections on metallic surfaces or glass (like picture frames).

If you plan to use an image for a magazine cover or similar application, then having open



space to add text is extremely important.

The picture on the lower left is me (Mickey Maguire) with a Martin D-15 guitar. I am positioned with open space on the upper right to facilitate adding text. If this image appeared on an album cover, that space could be used for a song-list.

I am wearing a white linen poet shirt that laces down the entire front. The vest has had the buttons removed to keep from scratching guitars and ukuleles, and also prevent noise that would be picked up by the microphones.

When you pose for a bio picture, leave space for text if you anticipate using the shot on an album cover, or a sign for promotional purposes. These days, a bio is often called a "One Sheet" and is only printed on one side. It has to look clean and professional.



When you create your bio or "One Sheet", or any other promotional materials for that matter, you should position images so that the subject looks into the page, not off the page. If Amber were facing the other direction, I would position the photograph on the left side of the page rather than the right. Keep that in mind when you take the pictures. If you want text on the left, for example, then have the picture taken while you are facing that direction. This is a lot more important than you might think.

First impressions are lasting impressions. So, when it comes to promoting yourself in order to get gigs, or even a recording contract, you want everything to appear professional. If you look like a pro, you'll be treated like one.

If you are a solo performer, a singer-songwriter, your bio should highlight your career as both a songwriter and a performing artist. If you are part of a band, highlight the band's history.

Your bio should not read like the Great American Novel. It should be concise and the design of the page should not be too busy. White-space is good. It directs the eye to what is important, so keep that in mind.

If the bio is too wordy, nobody will read it. If it is too vague, then people will be suspicious of your authenticity. So, keep it simple and straight forward. Just remember, presentation is everything.

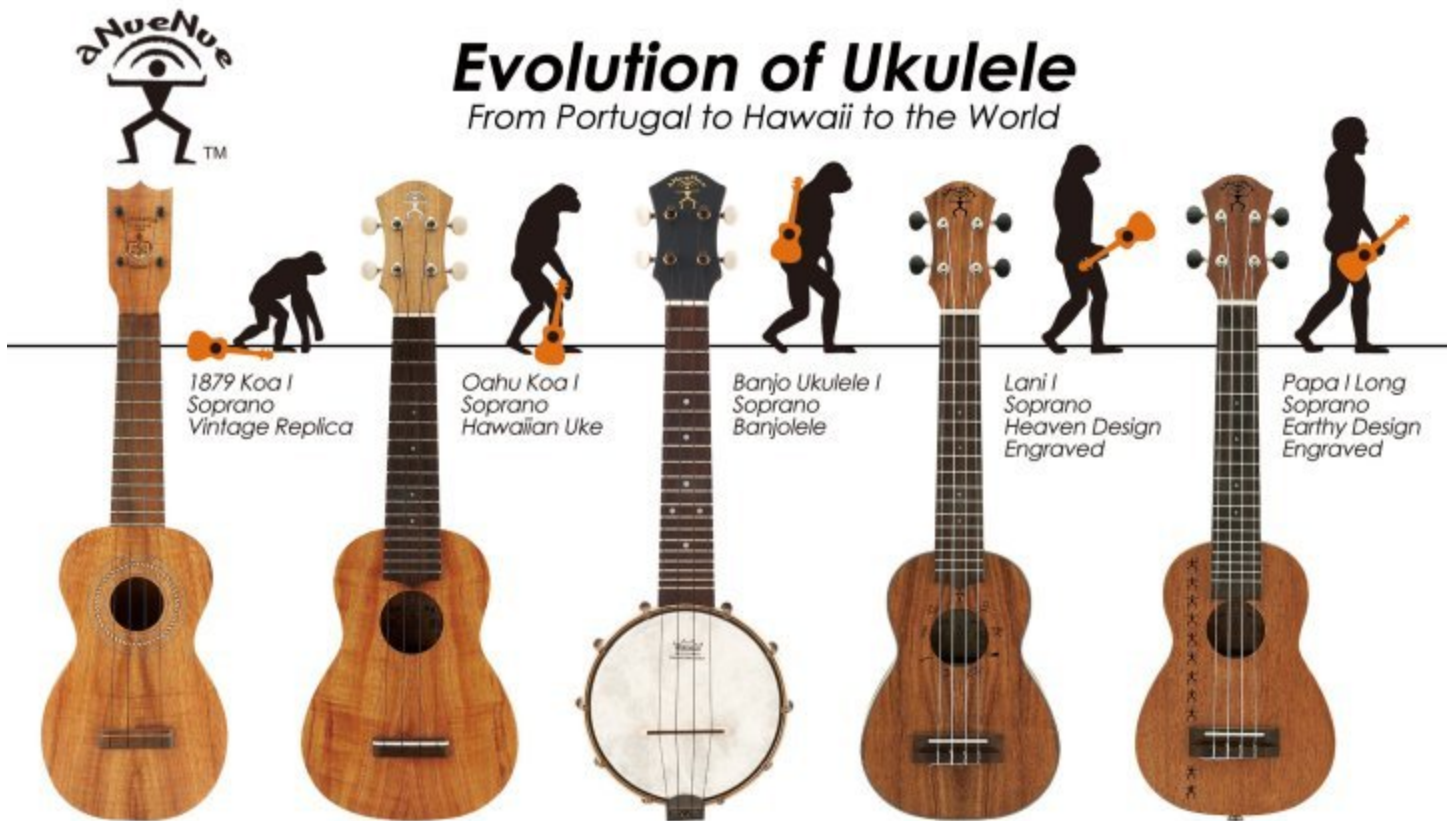


When you mail your bio to a potential "customer", be it a record producer or a venue owner, pack it in a 6x8 envelope with a cardboard insert. It should fit inside a mailbox without difficulty. Any images included should be no bigger than 5x7 and color or black and white will do.

Always include a self-addressed

envelope with postage already on it, otherwise you won't get a reply.

Remember, image is everything when it comes to entertainment and you **MUST** look like a pro if you expect to be treated like one. You might only get one chance to make a good impression. Look sharp and be professional.



http://www.anuenue-uke.com/html_version/#frame_index

Making A Press Kit

Now that we have discussed creating a good image and a bio, we should look at one more very important aspect of marketing yourself because the two elements are forever linked. What you need is a PRESS KIT.

A press kit contains your bio, business card, contact information, photograph, and demo recording. A video is a big plus and more media outlets are requesting them

these days.

Your PRESS KIT does not typically need a return-addressed, stamped envelope. It does need to be "neat" and clean in appearance. Never submit a press kit that is photo-copied. Send originals only (that is, use a computer and printer to create all the materials you include.

CDs that are pressed are better, but if you submit a "burned"

disc, label it in a professional manner. Don't scribble a name on it with a Sharpie. That looks tacky.

Make sure that all contact information is there. You don't want to win them over with a dazzling bio and great CD only to have no way for them to contact you.

Contact information is name, street address or PO Box, phone number, e-mail address and website. This all goes for ukulele CLUBS and event planners too. Don't forget anything.



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...



UkuleleZaZa

Remco Houtman-Janssen is better known as UkuleleZaZa.

UkuleleZaZa has played for many years and his technique tells the story. He has performed all over Europe in various festivals and events. He also gigs whenever possible.

You can read a review on his new CD, "Painting the Clouds with Sunshine", in this issue of *ukulele player*.

Remco contacted me about reviewing his CD and I asked him if I could put him in the "Artist Spotlight" because he really is an amazing musician

and has been captivating audiences wherever he goes.

Let me introduce UkuleleZaZa...

Q: How did you come about using the name "Ukulelezaza"?

A: My wife and I invented the name Zaza for our relationship when we first met ten years ago. A few years later I needed a new email address and thought Ukulelezaza would be nice, I like the repetitions. Shortly afterward I made a YouTube account and decided to use that email name as my ID, and later it naturally became my stage name as well.



Q: How did you discover ukulele? / How long have you played ukulele?

A: I'm a second generation uke player. My mother has been playing uke for as long as I can remember, always going out doing gigs with her jazz band (she also was the lead singer), and I picked up the uke when I was 10 or 11. After about two years I lost interest, but when I found my old uke in the closet in my early twenties I was immediately hooked. I've been playing passionately ever since.

Q: How long have you been gigging?

A: After I re-discovered the uke I attended many meetings of the George Formby Society and the Ukulele Society of Great-Britain in England. I always did a two song performance there, like everyone else. But the actual gigging started after I began posting videos on YouTube in 2006. As a solo artist I've played at most European ukulele festivals in the past years, and earlier this year I was one of the main acts at the Melbourne Ukulele Festival.

Q: What other musical instruments do you play?



A: Ukulele is my main instrument, but I also play plectrum banjo, lapsteel guitar and plectrum guitar (a 4 string guitar in the same tuning as my banjo, CGBD). If no-one's listening I like to toy around with guitar, mandolin and saw too.

Q: You have several vintage ukes, how many ukes do you have and what are they?

A: I only play vintage ukuleles. Martin is my favorite brand, they're simply the best ukes out there. I've always loved the style 3 design, and currently own a circa 1940 3M, a late 1920s 3K, a 1980s custom 3K (which is for sale), a 1920s 3M taropatch, and a style 0, which was my first ever Martin uke. I also have a 1931 National Triolian soprano, a 1920s Ludwig Wendell Hall uke-banjo, an 1950s Islander and a 1950s Carnival sopranino. The only modern ukes I have are an Ohana SK-38 Martin copy and two flat Brüko's, one of which was recently handpainted by American artist Robert Armstrong. They're all sopranos, except the taropatch which of course is concert scale.

Q: Do you have a favorite?

A: My main player and all time favorite uke in my collection is my 1920s Martin 3K. I call it The Beater, because it's in such bad condition that I don't mind giving it a good beating. I've owned minty Martins as well, but I like it better when they have mojo - and I don't have to worry to add some more. Despite its bad condition my Beater 3K

sounds divine, quintessential Martin, and I've played it at almost every gig I've done.

Q: Who are some of your influences? What about them inspired you?

A: My main influence to start playing melody on the ukulele was Peter Moss from England. There are some clips of him on YouTube playing uke-banjo, which he does really well, but his wooden uke stuff is even better. So smooth and subtle. Andy Eastwood, also from England, was another big inspiration when I began arranging solos. I met these guys several times in the 90s and watching them play really helped develop my style and technique. Other very big influences are R. Crumb and his Cheap Suit Serenaders, early Bob Brozman records and Dutch banjo guru Tom Stuijp.

Q: You play everything from rag-time to classical music, do you have a favorite genre?

A: Not really, I just like good melodies. On the wooden uke I prefer the more sentimental stuff, songs in minor keys. That genre sounds really good on the ukulele, even though it's such a happy instrument. Most of my repertoire is 1920s and 1930s jazz, but I also compose original tunes. On my uke-banjo I have just one rule: the faster the better. I have my Ludwig tuned to Eb which gives it a lot of power (Too much power, my wife says).

Q: You have given some



The "beater 3K Martin Uke"

workshops, do you keep a calendar or schedule online so that people can plan to attend? if so, where can our readers get that information?

A: Actually I have given many workshops. At every uke festival I perform I also do a workshop, and I really enjoy doing that. I think I have a good way of breaking down right hand techniques, which usually is the main focus of my workshops. Everybody leaves with at least two new tricks in their fingers - plus a couple more to practice at home. I also give beginners and intermediate courses and

private lessons here in Belgium. I'm sorry to say I don't keep an online calendar.

Q: Your album, "Painting the Clouds With Sunshine" was sponsored in part by Ohana Ukuleles. Where can people buy the album?

A: For now people can only order it directly from me or buy it in some music shops in my hometown, but I'm working on distribution. Of course it will also be for sale at every gig I do, and I have several European dates scheduled for this year.

Q: I have seen a few duets with you and other performers on YouTube, have you ever played in a musical group?

A: Yes, I have and still do. I have played in several Hawaiian bands for about eight years, before we moved from the Netherlands to Belgium six years ago. Here in Belgium I quickly joined a swing band and we released a CD last year, but personal differences made me decide to quit. Now I have just one band left, The Original Redcats, which is a trio with me on ukuleles, plectrum banjo and lapsteel guitar, my friend Dirk 00-18 Stallaert on guitars and mandolin and Choufke on double bass. We play rags, jazz and blues.

Q: What festivals have you played? Where will we find you in 2011? Is anything scheduled for 2012 yet?

A: I've played at uke festivals in Germany, Finland, Sweden,

England, France, the Netherlands, Belgium, Australia, Ireland and Italy, in most countries more than once. This year I have a few other international gigs planned: Italy in June and September, Paris in June (with Uni and her Ukelele) and possibly Finland in August.

For early 2012 I'm planning an American west coast tour, starting in Vancouver and all the way down to California. I have yet to start organizing this, and I'll make sure to announce it on the well-known ukulele forums once I know more. The tour will be both gigs and workshops, at uke clubs and other places. Jim D'Ville has already said he'd help me find gigs in California, and I think I have enough other contacts in the ukulele scene to set this up, especially with the help of friends like Paul Moore (who has gigged on the west coast several times) and Bosko & Honey.

Q: Are you going to tour to promote your new album?

A: Not really. I made this CD especially for my Australian tour and gig at the Melbourne Ukulele Festival in February this year, so I guess you could say I've already done my promotional tour.

Q: Do you have any favorite venues or festivals where you really enjoy performing?

A: Well, all the festivals I've played at were great and I wouldn't want to mention just one or two, since all organisers deserve credit for all they do for

the ukulele world. The thing is that the ukulele community is full of fabulous people, so where-ever you go it's always good fun.

Q: Is there a follow-up album in the planning stages?

A: I've only just released this CD and I'm not thinking about a new one just yet. Having said that, I really enjoyed recording *Painting the Clouds* and I'm sure I will make a second album sooner or later (probably sooner than later).

Q: Who are some of the other performers with which you have shared the stage?

A: My dear friends Paul Moore from Israel and Shelley O'Brien from Canada, among others. Shelley writes her own beautiful pop songs on the ukulele that have a very happy vibe, and Paul is a one man band with lots of fun and gadgets. I love this kind of duets, as it gives me the chance to do the twiddly bits in the background. I love doing twiddly bits, I even love the words "twiddly bits". During our Australian adventure Paul and I decided to form a duo together, so if a festival books both him and me, they'll have our new duo as an added bonus!

Q: Do you have any favorites? (performers with whom you love to play?)

A: I really like playing with singers. I'm not a great singer myself and as I said I love doing fills and solos. But I don't really

have favorites, except the two I've already mentioned. However, I would really love to meet James Hill and see him perform. He played in Paris this month but I couldn't go because my second child is due any minute now and I didn't want to risk missing her birth!

Q: Do you have any future music plans? Any goals that you want to accomplish?

A: On my CD I play ukulele, banjo, guitar and lapsteel guitar. So far my solo gigs only included ukulele. My main short term goal is to turn this Ukulelezaza stringband concept into a live act. I have recently purchased a loop station and I'm working on a set in which I start on uke in each song and then add other instruments and/or other uke parts. All acoustic of course, no effects, the same old music I've always loved doing. I will hopefully premiere this concept at one of my summer festival gigs. My main long term goal is to further develop my band the Redcats and get good gigs in Belgium and beyond. Oh, and hopefully I'll be able to find (and then afford) my holy grail ukulele, a vintage Martin 3K concert uke. Fingers crossed!

I'd like to thank UkuleleZaZa for this interview and the chance to review his CD. Check out the review in this issue.

While you're at it, find a Martin 3K for me, too. :o)

Songs Include:

The Lady is a Tramp
Walkin' After Midnight
Lullaby of Birdland
Nearness of You
In a Little Hula Heaven
On the Road Again
Don't Fence Me In
Dream a Little Dream Of Me
Blue Hawaii
Misty

"Sarah's voice shines through"
Honolulu Star Bulletin 10/22/10

CDs are available at
www.rolltopmusic.com

Have Uke Will Travel



Siouxsie is looking for a ukulele group. Will she find yours?

If you have a ukulele group,
you want to promote it. More
uke equals more fun, right?
Get custom logos, business
cards, banners, and fliers that
capture your group's flavor.
Because Siouxsie really, really
wants to learn how to play
"Bad to the Bone" on a uke...



BOOTSTRAP GRAPHIC

Small budget. Big ideas.

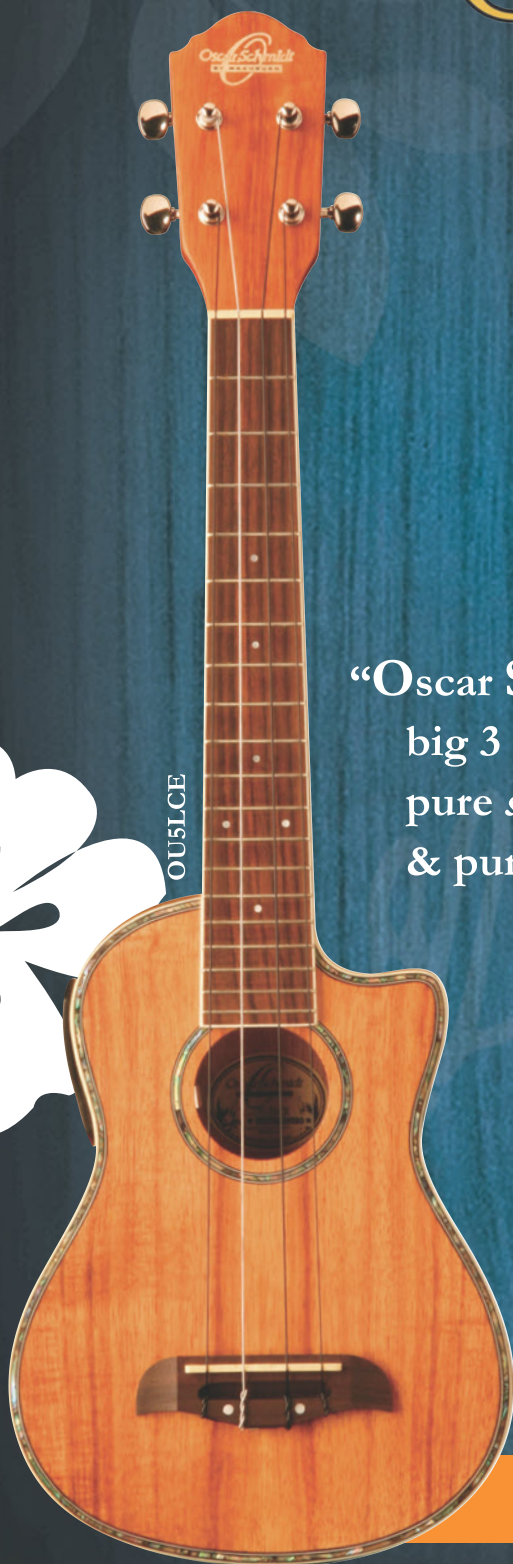
www.bootstrapgraphic.com

Email: sales@bootstrapgraphic.com

25% OFF
FOR UKULELE PLAYER
READERS!

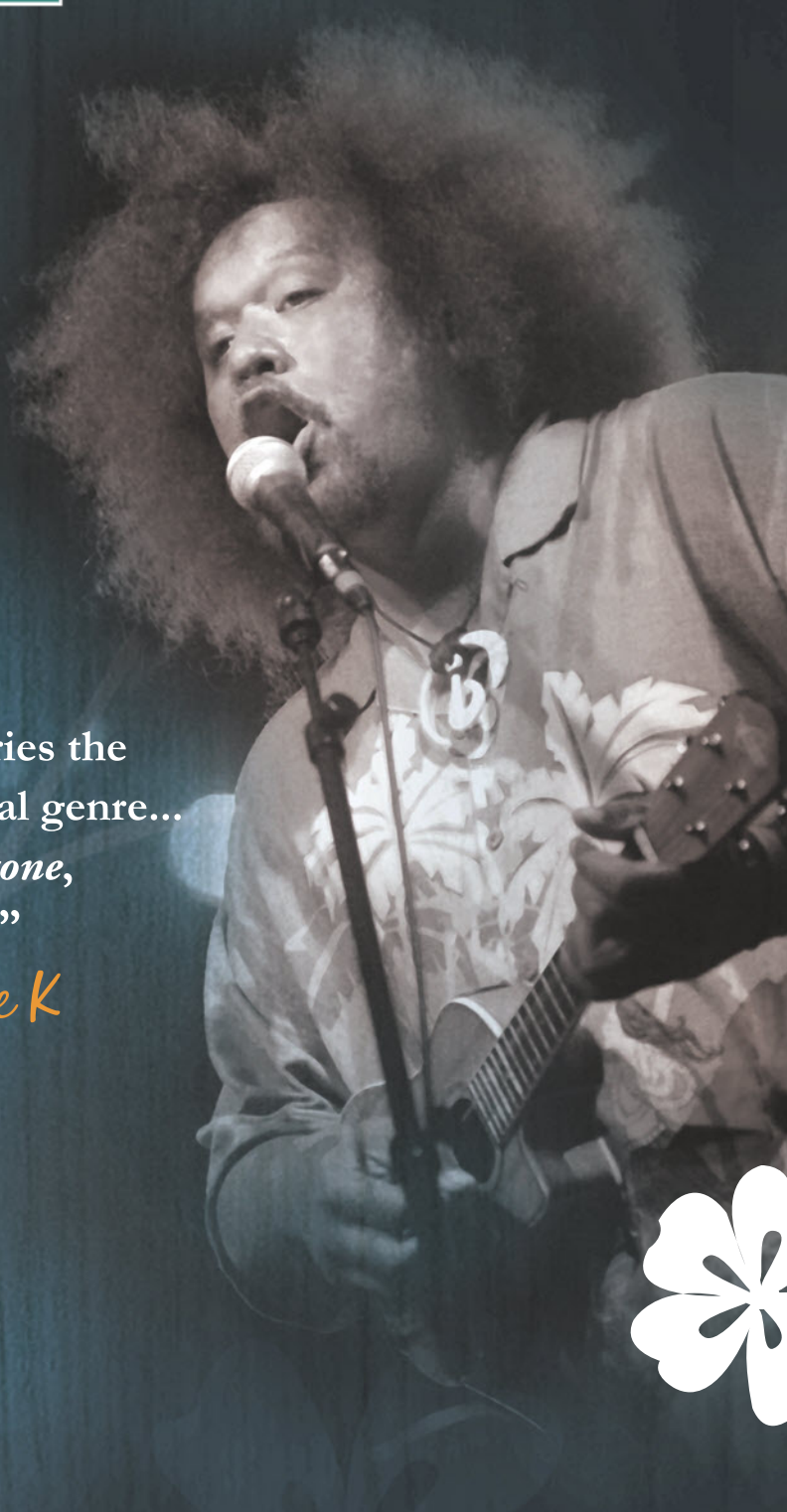
Oscar Schmidt

BY WASHBURN



“Oscar Schmidt carries the
big 3 in my musical genre...
pure *sound*, pure *tone*,
& pure *Hawaiian!*”

— *Willie K*



Say Aloha to an Oscar Schmidt Ukulele at your nearest dealer.

Oscar Schmidt • 444 East Courtland Street • Mundelein, IL 60060 • Tel: 847.949.0444 • Fax: 847.949.8444
Oscar Schmidt is a Division of U.S. Music Corp. • U.S. Music is a Division of JAM Industries



Painting the Clouds with Sunshine

UkuleleZaZa's "Painting the Clouds with Sunshine" is a collection of jazz tunes arranged by the artist. ZaZa is joined by Bram Ghyoot on accordeon, Dirk 00-18 Stallaert on guitar (the 00-18 is a reference to a Martin guitar), Dieter Verkest, Katrien Van Crombrugghe and Leo De Potter on Double Bass, Dieter Bossu on tuba. The CD features excellent musicianship all the way around.

Here is the line-up:

1. I Surrender, Dear
2. Redcat Slack Key
3. Na Moku Eha
4. Painting the Clouds with Sunshine
5. Home
6. Heliotrope Bouquet
7. Pa'au'au Waltz
8. St. Louis Blues
9. Drifting and Dreaming
10. Flatbush Waltz
11. Downhill
12. Brother, Can You Spare A Dime?
13. Why Don't You Go Down to New Orleans?
14. Koa Lament

"I Surrender, Dear" (1931) Bing Crosby recorded this tune with while he was with Gus Arnheim and His Orchestra. It became a big hit. This rendition exhibits perfect timing.

"Redcat Slack Key" is an original tune. What a sweet melody. This could actually be played up-tempo and sound like ragtime.

It has a hint of Hawaiian flavor, and a hint of Ragtime.

"Na Moku Eha" by J. Kealoha & Noelani Mähoe is an Hawaiian Hula Classic. The name means "The Four Islands". Sweet slide guitar work.

"Painting the Clouds with Sunshine", the title track, music by Joe Burke, lyrics by Al Dubin. This tune appeared on Broadway and in a film of the same name. Published in 1929, the tune was a big hit. This rendition features lively banjo and ukulele.

"Home" Peter van Steeden and his orchestra did this number in 1930 (written by Steeden and Jeff Clarkson). The accordeon sounds very tuba-like at times in this rendition. Again, timing is perfect. Great musicianship.

"Heliotrope Bouquet" by Scott Joplin and Louis Chauvin, is a slower Ragtime melody. This version is a slight bit more up-tempo than the original. I like the bass work on this.

"Pa'au'au Waltz" written by Charles E. King in 1910. This is a fine display of ukulele work.

"St. Louis Blues" written in 1914 by W. C. Handy, this became a



big hit in 1928 by the late Louis Armstrong. It is a jazz standard and this is a great rendition of it.

"Drifting and Dreaming" was another big Bing Crosby hit. This has some very lively uke play. Followed by "Flatbush Waltz" (Andy Statman) a traditional Irish tune. They fit together well here.

"Downhill" is another original tune. I really like it. Great timing. This is a really nice melody.

"Brother Can You Spare A Dime" is a classic. Followed by "Why Don't You Go Down to New Orleans" (Margaret Baird wrote this jazz classic, but I have never been able to find the year), which almost sounds like a Polka in this rendition.

The CD wraps things up with "Koa Lament", another original number, is short and sweet. It is a fine way to end this collection of tunes... A lament, because it is over.

The entire collection is played with expert timing. The musicianship throughout is first-rate. UkuleleZaZa and friends weave a tapestry of sound that will have you tapping your toes and getting your ukulele.



aNue-Nue Vision 1879

This is the first appearance in **ukulele player** for Anue-nue.

aNueNue's website first appeared in 2009 and it was in that time period that a man named Johnson Liao logged onto Ukulele Underground and started talking with members about a new ukulele company.

What impressed me from the very beginning was that Johnson was communicating directly with the global ukulele community on one of the most popular forums and was listening to what people liked and disliked about ukes from all the major manufacturers. Obviously, it paid off. aNueNue has an assortment of high-quality ukuleles at competitive prices and people are saying good things about them.

The "Vision 1879" is a reproduction of a circa 1917 Nunes ukulele. The body is made of solid Hawaiian Koa and has a satin finish. The soundboard is very thin and the instrument is extremely light when you pick it up.

The twelve-fret neck is smooth and feels comfortable in my hands. The frets are superbly dressed and there are no sharp edges. The action is excellent. The neck is solid mahogany and

so is the headstock. The headstock has a face-plate of curly koa. The tuners are PegHeds. They work smoothly and tuning is much easier with them than if the uke had regular friction pegs.

The rosette is neatly done and centered well. The fretboard is Koa fits the mahogany neck so well that it feels seamless. The bridge is made of rosewood. Both the nut and saddle are koa. The finish is nitro-cellulose and flawless.

The uke shipped in a vintage-style case modeled after a vintage violin case. It is beautifully made and the uke fits in it perfectly. The lining is plush and the storage compartment is small, but adequate will hold most tuners.

The tone of this ukulele is sweet. I don't know what strings the factory uses, but they sound nice and clear. The sustain is good and there is good note separation. Strumming this uke hard produces louder volume, but, no mud. This means that the uke is designed well and the top is very responsive.

The aNueNue "Vision 1879" is everything I want in a soprano uke. It sounds sweet, has nice volume, and it looks fantastic. It



really has that vintage vibe. I love the PegHeds. They make tuning so easy that I have to wonder why more builders don't use them. Sure, they are more expensive, and absolutely worth their weight in gold!

This ukulele has quickly become my favorite soprano. I highly recommend it. If you love the look of Nunes, Santo, and Dias ukes, this uke is a MUST HAVE.



<http://mainlandukes.com/>

Test Drive a Mainland Classic Mahogany Uke and You'll Be Hooked

Demo

If you want to get a gig, or get a record deal, the first thing you need is to record a demo.

In the old days, a demo was a tape recording that was put together in a professional studio. It took time to do it right and it wasn't cheap. But if you wanted to be taken seriously, you had to have a good demo.

With all the home recording equipment available these days, a demo is easier to make than ever before. So why are so many crappy recordings floating around on the internet?

First off, people are in too big a hurry to make a recording and get noticed. It comes down to the same old story, everyone wants instant results and nobody has any patience.

Before you record, you need as quiet an environment as possible. Then, you want to work on your recordings to make the timing perfect. Take your time and record things over and over again until the song is perfect.

If you are playing everything yourself, then you have to be a producer, engineer, and musician all at the same time.

After recording all day, give your ears a rest and do the mix the following day. That way, your ears are fresh and you can better critique your work. Remember, you want this to sound as if you spent a lot of money on your demo.

contact:

Noel Tardy

cell phone:

214-924-0408

e-mail:

info@UkeLadyMusic.com

www.UkeLadyMusic.com



CUSTOMIZED
&
READY MADE

UKULELES
&
ACCESSORIES

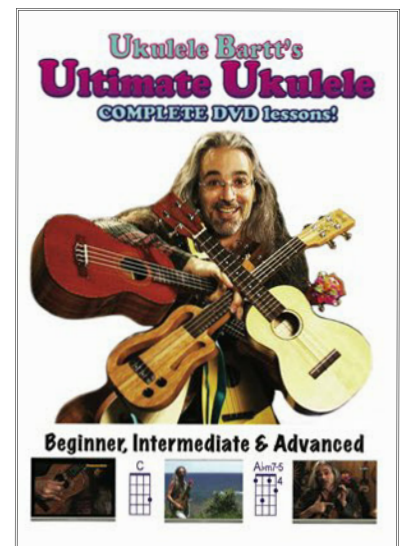
Ukelady Music

Sharing the Aloha spirit... One strum at a time!

Learn to Play 'ukulele
with BART

Check out

<http://bartt.net>





Ohana SK-38

When a performing artist and big fan of Martin vintage ukes says that he only plays vintage instruments... with the exception of Ohana's SK-38, that is significant (UkuleleZaZa said it).

Ohana's SK-38 is a "copy", if you will, of the Martin #2 vintage uke. It is pretty faithful to the original design. Just picking it up, it feels like a Martin uke.

The body is solid mahogany and the fretboard and bridge are rosewood. The nut and saddle are ebony. The rosette is a decal and is very subtle. I like the look of it.

The binding is a creamy-colored plastic with a black accent! It really looks great against the darker finish on the solid mahogany body.

Ohana did an excellent job with the finish and binding color combination. This uke looks as though it is a vintage instrument. The Gotoh tuners, however, are very bright white. Too bad they don't have ivory-colored buttons. They would look much more like the original Martin #2 that this uke is supposed to replicate.

I have not played many twelve-fret ukes— even though I have

played for over forty years. This is the second twelve-fret uke in this issue.

Steve Boisen once noted that finger-picking is easier with a twelve-fret uke since the neck stops at the joint with the body. I never paid much attention to it, but you know, he is right!

I have a lot of extended-neck ukuleles in my collection, but while putting this issue together, I have grown rather attached to both the twelve-fret models we have reviewed for the issue.

I love the look and feel of this ukulele. It sounds much more mellow with the Aquila strings on it than I anticipated. The uke is very loud, but it is sweet.

Strumming this uke, I am amazed at the volume it produces. It is just as loud, it seems, when finger-picking. Maybe that is because of the clearance between the strings and the sound-board— which goes to what Steve Boisen was saying about twelve-fret necks.

I am impressed. When a soprano uke is this loud, but maintains excellent clarity and tone, it is always refreshing. Many instruments get loud and turn to mud. Not the SK-38. If



you want the look and feel of a Martin vintage #2, at a fifth of the price, the SK-38 is your uke.

The top is incredibly thin on this uke and that might explain the volume it can produce, yet, it feels a bit heavier than the Martin it imitates. I attribute that to the bracing. It feels solid but not dull. The SK-38 is a definite winner in my book.



Lyle Ritz and The Making of *How About Uke*

by Austin Kaiser

Lyle Ritz is an unlikely ukulele innovator. One of the great session bassists of the Sixties, he was inducted into the Musicians Hall of Fame for his work with the Wrecking Crew, the team of LA studio players whose playing graced many of the classic pop hits of the decade. Before the mid-1980s, Ritz's interest in the ukulele as anything more than a private hobby was relatively short-lived. Getting a record contract to make a uke album was a fluke to begin with, a happy accident that resulted from Barney Kessel hearing Ritz play some jazz arrangements on a uke at a music store. After making his first two groundbreaking jazz ukulele albums, *How About Uke?* (1958) and *50th-State Jazz* (1959), Ritz rarely touched the instrument for 25 years. In our interview for this article, he explained that his ukulele playing between 1960 and 1985 was mostly confined to working out harmonic ideas for his own compositions and arrangements, although he did find the time to contribute some ukulele to a few Beach Boys tracks in the early Sixties. However, the experience of having his first two albums fade from view so quickly, despite

good reviews and some radio play, disillusioned him on the ukulele for many years.

Since 1985, Ritz has recorded several acclaimed uke albums, including a live date with Ohta-San and an outstanding album with vocalist Rebecca Kilgore which he considers one of the pinnacles of his career as a jazz ukulelist. His 2006 album *No Frills* will likely be seen as one of the great ukulele recordings (it's his personal favorite as well). His collections of ukulele solo arrangements sell steadily. But Ritz still seems bemused by his status within the ukulele world. This is not false humility. He will tell you in no uncertain terms that he was not satisfied with all of *How About Uke?*, and that his unhappiness with *50th-State Jazz* caused him to back out of the third LP called for in his Verve contract and concentrate on the bass instead. Almost despite himself, he is the Charlie Christian of jazz ukulele.

The unusual nature of his achievements deserves mention. For Lyle Ritz, the ukulele was something he played "just for fun." His real love was playing the bass, and



he got paid a lot of money and derived immense musical satisfaction from his mastery of that instrument. Until his interest in the uke was reawakened in the Eighties, Ritz was unfamiliar with the recordings of the great Hawaiian and mainland ukulele players. "The way they [older uke players] played was of no interest to me," he says, although he adds that he later became acquainted with and developed deep respect for such figures as Cliff Edwards and Roy Smeck. This omission was further remedied when he moved to Hawaii in 1988 and played with Roy Sakuma, Ohta-San, and Eddie Kamae. What Ritz did on *How About Uke?* was to approach the ukulele as a lead instrument, heavily influenced by jazz guitar and completely detached from its cultural origins. His fascination with extended chords and complex voicings on his Gibson tenor took him to realms of technical and harmonic sophistication that were unprecedented in the history of the ukulele. The Ritz style was partly his own creation, the

result of “noodling” for hours on the uke during his spare time. The rest of the credit must go to the remarkable group of jazz musicians with whom he associated, and whose techniques he studied and absorbed.

The origins of Ritz’s uke playing are well known. He was working at the Southern California Music Company and attending USC in 1950 when Arthur Godfrey ignited the uke craze on his enormously popular television shows. When Ritz’s boss, Tom O’Connor, handed him the Gibson he became fascinated by its harmonic potential. The tenor was “so beautiful, so easy, so wonderful” that he saved up \$20 and bought it. He had a luthier friend put in the cutaway for easier access to the higher frets. He recalls: “I learned how to play tunes, standard tunes, show tunes. I went home and woodshedded. By now I loved big bands. My boss was fascinated. I was trying to get it to swing, but I wasn’t adept yet. I had a little niche that I was having fun with, but I didn’t think I would do anything with it.” In an earlier interview, he said that “I took it seriously right away. I just loved it.” The instructional books that were available at the time were limited, so Ritz figured out jazz chords by himself as he learned to play popular songs. He often worked on the uke in the mornings before work. O’Connor’s enthusiasm was the catalyst for Ritz’ experimentation. Some of the arrangements that would later appear on *How About Uke?* were developed while Ritz

worked at the music store. He would work out his arrangements and then play them for his boss, or for customers who had never heard such chords and single-note solos on the ukulele.

In the interview for this article, Ritz called himself “aimless” during his time as a college student. He had little interest in his academic work at USC, where he played second fiddle



Lyle Ritz in KFI Radio recording session, circa 1954

in the orchestra. He believes that getting drafted in 1952 was “the best thing that ever happened to me,” not least because it also marked a turning point in his musical development. Although the Korean War was raging across the Pacific, Ritz was assigned as a tuba player with the marching band at an Army base in California. Stan Kenton’s sax player, Lennie Niehaus, was stationed with Ritz, and the two began regularly jamming late into the night. According to Ritz, this experience taught him most

of what he knows about playing in time and making it swing. Playing bass with and learning about jazz from Niehaus drastically improved Ritz’s understanding of “harmony, voicings, how to orchestrate.” The rhythmic assurance of his ukulele playing, a highlight of all of his recordings, had its origins in his intensive apprenticeship to Niehaus. The bass had become the center of his musical world: “I loved the bass. I concentrated on it, listened to other bass players whenever I could.” He would go to clubs and intently watch the bass player, absorbing all he could about fingerings and intonation. Occasionally at rehearsals he would pull out his uke and play some songs on it for his Army bandmates, but they never seemed to know what to make of it.

On one of his three-day passes from the Army, Ritz returned to Los Angeles. When he stopped by the Southern California Music Company, his former boss Tom O’Connor handed him a ukulele and asked him play through some of his jazz arrangements. Ritz isn’t sure what he played, though he thinks it may have been “Where or When.” As he played, a crowd began to gather around him, and with their encouragement he played a couple more standards on the uke. When he finished, a stranger approached Ritz and introduced himself as Barney Kessel, the renowned jazz guitar virtuoso. Kessel informed Ritz that he was the West Coast representative for Verve Records, and that if Ritz was

ever interested in doing something with this ukulele jazz thing, Verve would be interested in giving him a record contract. At first, Ritz was abashed; he admits that if he had known a famous jazz guitarist was listening to him, he probably wouldn't have been able to make it all the way through a song. But he told Kessel that he would be in touch after he completed his stint in the Army.

After that, the pressure was on. Ritz was discharged from the Army and moved into a rented house with composer/arranger Perry Botkin, Jr., who was very enthusiastic for Ritz's ukulele playing. While Botkin worked on his own music, Ritz was hard at work selecting and arranging the songs for his upcoming studio dates. As he practiced on his Gibson, he battled his own insecurities and self-doubts. (He admits to being his own worst critic.) He was well aware of Barney Kessel's prowess as a jazz soloist, and as they became friends, Ritz turned to Kessel's playing as a model for his own approach to jazz on the ukulele. "Barney was a prime influence. I got to play bass with him in his jazz trio. I got a close look at his technique. I tried to emulate his jazz groove, but realistically I could only approach his level. I credit him for much of the way I play uke," he explains. For an aspiring jazz uke player, working with and observing Kessel was an invaluable education in voicings, advanced chordal work, and fluid single-note soloing. In comparison, Ritz says, "I was ill-equipped. I

wasn't ready, I wasn't that good. But there was a kernel of originality in what I was doing." He slaved away at his playing, determined to make a statement on his first-ever album. He worked on scales and soloing, but this was always secondary to his real interest: "I spent much time (still do) developing harmonies, chord progressions, and voicings. Single-note stuff had to fend for itself. I so infrequently played uke with anyone else."

Ritz's technical prowess and fluency with altered chords were well beyond that of virtually any of his mainland predecessors on the ukulele, with the exception of Roy Smeck. In Hawaii in the late Fifties, Eddie Kamae was playing jazz, Latin, and classical arrangements of extraordinary sophistication and virtuosity, but he was perhaps the only other ukulelist doing comparably innovative work at the time. That said, Ritz's playing did have one limitation: unlike Smeck, or Kamae, or even Johnny Marvin, he did not have any discernable talent for strumming: "I didn't develop a strum at all. I was going for the sounds of the chords." Also unlike his predecessors, Ritz used a felt pick throughout most of his career as a ukulelist. "I was hooked to that pick until recent years," he says, adding that the development of a finger-style approach to soloing "has had a refreshing influence on my single-note stuff."

Finally, around a year and a half after first playing for Barney Kessel in the music store, Ritz

was ready to book some dates and record his album, for which he wrote two new pieces ("Ritz Cracker" and "Sweet Joan"), both superb. The album was recorded in September, 1957, in rather awkward circumstances: "They booked me at Capitol in a huge room. No headphones, no aids, no click. We just had to wing it. I was awestruck—the night before, Nelson Riddle and Nat Cole did a session there, and Frank Sinatra had been there the previous week." Ritz was given *carte blanche* as far as material and arrangements were concerned. "I could do anything I wanted to do. I agreed to be frugal. Whatever song I wanted to do, I could do it. There were a couple of songs I had to fabricate and it didn't come off," he says with characteristic self-deprecation. He was happy to have Gene Shelton there to share some of the responsibilities for soloing: "I wanted [the flute] to take solos and relieve me."

As a work of instrumental jazz and a demonstration of the ukulele's musical potential, *How About Uke?* is a remarkably fine album. The choice of material is excellent, and Ritz's playing is swinging, creative, and impressive throughout. If his solos lacked the effortless facility of his mentor, Barney Kessel, they were nevertheless highly melodic and memorable, and it's fascinating to hear a tenor ukulele taking such a prominent role with a first-rate jazz ensemble. His mastery of chordal playing is nothing short of brilliant. The result was not

Lyle Ritz Continued...

only one of the landmark recordings in the history of the ukulele, but an ambitious and mature contribution to jazz music. When one considers that this was Ritz's debut as a recording artist and arranger, the nature of his accomplishment is even more apparent.

With the release of his first album, Ritz found himself responsible for all the promotion. Disc jockeys played the album and wrote him letters praising it. He chose to go to New York on his own dime to promote it, but the lack of response, despite the good reviews, left him with a lingering sense of disappointment. "I do the record, and there was an interesting reaction (or non-reaction) because when it first came out the disc jockeys called to interview me and said, 'What a great job!'" he says. But in the end, he played no gigs and faced the prospect of making two more contractually obligated albums of jazz ukulele. "It didn't make enough money to buy me a cup of coffee. I didn't care; I thought if I made money, I would make it through performances, but I didn't."

The making of *50th-State Jazz* was not a musically satisfying process for Ritz. Barney Kessel had departed Verve shortly before *How About Uke?* was recorded. Ritz was more or less on his own, with little guidance or encouragement from his



Got Uke?



You can find Kala Ukuleles at
www.ukeladymusic.com



Lyle Ritz Continued...

label. For the second album, he decided to rehearse the band before recording "because I was so unsure of my own chops." He was dissatisfied with the recording process as well as the finished product: "I did the second [album] I was contracted for and that was really unfortunate. I was trying to say something but I wasn't ready to say it. There's a couple of nice things on there, but generally it was my swan song. I thought, 'I can't do this, I don't like it.' I didn't like the way it came off. It didn't swing. I had an 8-piece ensemble and it was murderous." When *50th-State Jazz* was released, it received good reviews but low sales.

By this time, Ritz was disillusioned with his brief career as a jazz ukulelist. Although he was pleased by the critical praise his albums had received, he had come to the reasonable conclusion that there was no future for him on the uke, at least if he wanted to make his living as a professional musician. It had become something of a distraction from his career as a bassist. He was in demand and making a name for himself on the bass. Why expend the energy trying to make the ukulele more respectable when no one seemed to be listening? Still only in his late twenties, he observes that he "didn't have the moxy" to forge ahead with another album for Verve. "It didn't reach many people," he adds. "I worked my buns off and



<http://www.wsukes.com>



<http://www.ukulelenoir.com/>



ukulele player is created using Serif PagePlus page layout and graphic design software.

<http://www.serif.com>

We loved MoviePlus X5 so much that from now on, we'll be using it to make all our videos for **ukulele player**.

<http://www.serif.com/movieplus/>



nobody got it. I didn't want it. I thought, 'This isn't working, folks. Few people are getting it. I want to play the bass.'" During our interview, though, he admitted that he would have continued playing jazz on the ukulele had the albums generated more sustained interest and financial security. Another issue was his relative youth and inexperience: "I was intimidated. My feeling was that I should have had some help, but I didn't."

Ritz was still contracted for a third album with Verve, but his eagerness to move on was evident to the executives at the label. One phone call brought his professional ukulele career to an end: "It came time to do the third LP for Verve. I talked to the bossman at Verve on the phone. He said, 'You don't really want to do this album, do you?' I said, 'I don't.'" A gentleman's agreement over the phone terminated Ritz's record contract and freed him to pursue the bass, which, of course, he did throughout the Sixties and Seventies in a truly

illustrious career as a session bassist. The ukulele was put aside and mostly forgotten by Ritz, who says that the topic would occasionally resurface during his session career. Some of his fellow musicians were aware of his brief career as a jazz ukulelist, and he first came to Phil Spector's attention when the latter heard about Ritz's uke albums and hired him as a bassist on many classic hits.

The reemergence of the ukulele in Ritz's life was unexpected. In 1985, as his session bass career was coming to a close, he learned that there was an entire generation of Hawaiian ukulele players who had been influenced by his albums from the late Fifties. Roy Sakuma, a student of Ohta-San and a highly respected player and teacher in Hawaii, contacted Ritz out of the blue by phone. He explained that he was going to be holding a ukulele festival that fall and wondered if Ritz would be amenable to taking part. He also asked if he could come to California, rent a hotel near Ritz, and take ukulele

lessons! All this more than a quarter of a century after Ritz had last done any serious uke playing.

In Ritz's own words: "He said, 'I want to meet you. I want to take lessons from you. I'll get a hotel near where you are, just give me a week.' I didn't have any chops, I couldn't play one song from beginning to end without stopping or making mistakes. I worked for that [getting his chops back]. He came and we hung out for a week and he took lessons. He was better than me! He invited me to come to Hawaii and play in the festival. I said, 'I don't play anymore.' He said, 'You got six months,' so I worked and worked and worked. Sakuma—he was an important factor. I worked for him playing bass in Hawaiian saloons." Attending Sakuma's festival and discovering the islands from which the ukulele originated was a turning point for Ritz. By 1988, he had moved with his wife and daughter from California to Hawaii, where he immersed himself in the uke community, met Hawaiian



California Coast Music Camp

- July 10 – 16 and July 17 – 23, 2011 in the mountains of the Sierra Nevada Gold Country.
- Small group classes for ukulele with Jere Canote & Peggy Reza (Auntie Uke).
- Classes at all levels for guitar, mandolin, bass, and other acoustic instruments, plus singing, songwriting, and more, all taught by well-known artists.
- Folk, bluegrass, jazz and swing, blues, Brazilian and other styles.
- Workshops, music circles, jams, dances, concerts, and more!
- Scholarships available.

For info on camp, classes, and scholarships:
www.musiccamp.org/uke



ukulelelsts such as Byron Yasui and Benny Chong who had been influenced by his Verve records, played some bass, and began work on the successful Jumpin' Jim's Ukulele Masters series of solo arrangement books to which he has now contributed three outstanding volumes. In the early 2000s, Ritz and his family moved to Portland, Oregon, where he has been heavily involved in the local uke scene.

He has also recorded several more outstanding albums of ukulele jazz, including a live date with Ohta-San and the album *I Wish You Love* on which he accompanied the vocalist-guitarist Rebecca Kilgore. Now 81, Ritz is essentially retired from gigging or recording. Today, his uke playing is done for solitary pleasure when he is at home alone, and he continues to experiment and "noodle" on the little instrument that first intrigued him over 60 years ago. Of his 2006 album *No Frills*, Ritz says: "No *Frills*, that's pretty good. That was my best playing. I can give myself a good grade on that one. I'll probably just bow out with that."

We'd like to thank Lyle Ritz for taking the time to speak with Austin and allowing us to feature his story in this issue.

Thanks, also, to Austin Kaiser for another fine feature article. This took a lot of time to put together.

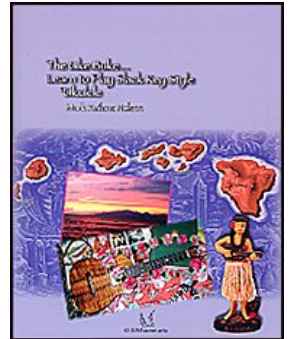


The Uke Buke...

Learn to Play Slack Key Style Ukulele

Mark "Kailana" Nelson teaches you "slack key" style ukulele in this book.

The "Uke Buke" begins with an explanation of the music notation used throughout. With that out of the way, Mark jumps right into arrangements in "standard ukulele tuning."



Section Two of the book teaches you how to play slack key style. There is a brief explanation of slack key followed by a recommendation for low-g tuning. This is followed by notation for a traditional song and an exercise to help you get up to speed.

Next Mark goes into Taropatch specific instruction. This is followed up by another song to help you perfect technique.

From that point to the end of the book are song after song with performance notes to illustrate certain points as you develop your skill set.

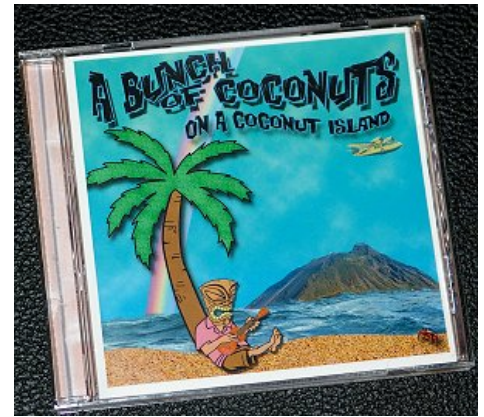
This is not a beginner's book. If you already know how to play ukulele and you want to move into slack key, then this is a good book for you. A beginner will have to spend a lot of time absorbing this writing, but there are lots of good things under the cover.

This is one book that will keep you busy for a while. Don't expect to blow through it and master slack key. This is a book designed to help you master it... But, you'll want to study this one for a while.





A Bunch of Coconuts On A Coconut Island



A bunch of Coconuts— three coconut divas and the rest of the bunch— the guys bring you a light and lively CD of fun songs to get your feet moving.

Here is the line-up:

1. I've Got A Lovely Bunch of Coconuts
2. On A Coconut Island
3. Coconut (Pineapple) Princess
4. I Need Your Love Tonight
5. Let's Talk Dirty In Hawaiian
6. Makin' Wicki-Wacki Down in Waikiki
7. Lei Pakalana
8. Wahine 'Ilikea
9. My Own Iona
10. Hillbilly Hula Gal
11. Knock-kneed Napua From Kailua
12. Hale Halewai
13. I've Got A Lovely Bunch of Coconuts—
14. Coconut

"I've Got A Lovely Bunch of Coconuts" is an old comedy tune. This one is arranged like a sing-a-long. Through in a kazoo or two, a narrator, and there you have it.

"On A Coconut Island" is another group sing-song kind of number with some ooos and ahhs in the background. The "lead" break has a really nice tone.

"Coconut (Pineapple) Princess" features a nice female vocal. Seems like there should be a steel guitar in this song.

"I Need Your Love Tonight" has a "country music" sounding intro. The lead guitar renders the same country mood. Somehow I had images in my head of line dancing in grass skirts... No, don't ask.

"Let's Talk Dirty In Hawaiian" is a song that you cannot sing with a straight face. This one has a country flavor to it.

"Makin' Wicki-Wacki Down In Waikiki" is the perfect followup for the last number. Can you say innuendo? Maybe there is something about balmy breezes and grass skirts blowing in the wind that lends itself to ornery, flirty songs.

"Lei Pakalana" is an Hawaiian language tune. The ukuleles and guitar have that island laid-back sound to them. There is nothing country about this tune.

"Wahine Ilikea" starts with a high-female soloist. Then she is joined by other voices. There is some actual harmony in this song. I'd like to hear more of that. I waited for the steel guitar but it didn't come. This song is the best track on the CD.

"My Own Iona" starts with a bit of

guitar. There are some nice little guitar accents in this number. I hear steel licks in the mix, too.

"Hillbilly Hula Gal" has a nice musical intro. This song is Tenn—Oh— See meets Waikiki. There are some steel licks in this song and some country-flavored picking.

"Knock-kneed Napua From Kailua" has what sounds like coconuts knocking together in the beginning, probably a woodblock. The song has a nice little swing sort of beat to it.

"Hale Halewai" is another sing-a-long song. For uke clubs, this one would be a lot of fun. Follow this with another "bunch" of coconuts.

The CD wraps up with the fourteenth track, "Coconut". This is "Lime In the Coconut" —my wife will laugh when she hears this one (inside joke). Thanks, I needed that.

If you want a CD for your club to learn a bunch of fun and funny sing-a-long and play-a-long tunes, then this is it.

I'll bet the Coconuts are funny in performance. Check 'em out.



12 Million Video Views!

I first met "Mojo" on the Harmony Central Acoustic Guitar Forum. Like most forum participants, "Mojo" loves guitar, but he also loves ukulele. Unlike other forum participants, "Mojo" runs several websites that teach guitar and ukulele. Collectively, he has enjoyed over 12 MILLION video views. Holy Toledo!

So, just exactly how does one accumulate 12 million video views anyway? That is the question.

After getting to know "Mojo", and watching him discover ukulele, I watched with interest as he added a ukulele playing how-to site to his list of websites.

"Mojo" reads **ukulele player** and that makes it all the more rewarding to actually interview him and tell the story of how one man built a huge following by using social-media, YouTube, and WordPress to spread the joy of music to a global audience.

Q: You have three different websites...

<http://www.mojocaster.com>
<http://mojotwanger.com>
<http://learntheukulele.com>

Are there any others?

A: Yes, there are a bunch of others. MojoCaster.com is my generic site, the first one that was guitar-centric for me. MojoTwanger.com is where I link to my recordings, covers & originals alike, either videos or mp3 files. LearnTheUkulele.com is a site I started recently, with the hope of teaching 100% free ukulele lessons via the use of videos and articles.

I also run following:

ThreeChordGuitar.com, which is a site where I teach free guitar lessons also using videos. GuitPics.com is a site with picture galleries of guitars, most of which I have been fortunate to own.

GuitarVideoReviews.com is a site dedicated to video reviews of guitars, amps and pedals that I own or have owned in the past. WebOpenMic.com is a site that I launched to try and get musicians to record themselves and share their work online. Many people are more gifted than they realize, and sometimes they need that "first step" to help them get out there and finally perform live.

Q: I heard somewhere that collectively, you have had over a million video views, how long



did it take to reach that number?

A: Actually, the current amount of video views distributed across my sites just passed the 12.1 million mark. The channel has over 29,600 subscribers. It sounds surreal for me to type this! I always joke that I am the worst guitar player with the widest audience :) I first launched the channel in June of 2007, but it was inactive in terms of uploading for the first year if I recall correctly. I originally used it only to save playlists of videos I enjoyed watching.

Q: This all started with guitar. How long have you been playing?

A: I started playing the guitar when I was bored as a student in Wales in 1994. My first purchase was a USA Peavey Predator black strat copy – think Eric Clapton Blackie on a tight, tight budget. I still have that guitar to this day, though it is now equipped with Seymour Duncan pickups and set up exclusively for slide.

Q: Was mojocaster.com your

first website?

A: It was my first music-related website, yes. Prior to that I had several IT-centric sites that I sold along the way.

Q: How long has "MojoTwanger" been online?

A: MojoTwanger.com started as a site for a business I had building custom guitars from parts. I would assemble guitars I enjoyed and would like to own—Teles and strats mostly— and then would see if someone would like to own one just like it :) It also provided me with content for MojoCaster.com where I used to show step-by-step pictorials of the builds.

Later on, I decided to use the name for my band and host all my music there.

Q: How many subscribers do you have?

A: As stated, my YouTube channel gathered 29,600+ subscribers at last check. I also have some followers on Twitter (@mojocaster) and on Facebook (ThreeChordGuitar).

Q: How long have you had "LearnTheUkulele"?

A: It's been what, three weeks now? I picked up a ukulele a little while ago on a whim, and really took to it. When I realized that within 10 minutes of owning it I could play hundreds of songs, I decided that it would be a great instrument for me to promote online via the use of free lessons. I love the idea of

more people playing music, and the uke is perfect for that: relatively simple chord shapes, many with only one or two fingers, not too expensive to purchase a decent instrument, easy to transport, and smile-inducing! I'm a bit of a naïve person, but I believe that the more people that play music means that the world is a happier place. I want to promote that as much as I can, hence the 100% free websites.

Q: How many subscribers does the uke blog have?

A: Not sure as all my subscribers are aggregated under my YouTube channel. However, I can say that I have been receiving a ton of emails and messages about the ukulele lessons. Also of note is that the amount of hits received on the uke site exceeds the amount of hits received on the ThreeChordGuitar.com site at the same time of existence.

Q: So when did you discover ukuleles and how long have you been playing them?

A: I've been a huge Brother Iz fan for years. I listen to him just about every day, as a matter of fact. But somehow I never bought one until very recently. You and your wonderful magazine were instrumental in helping me acquire my first ukulele, a Lanikai Tenor w/ 8 strings. I gathered great information thank to you and this publication, and also a great deal of enthusiasm for the instrument! I've been playing every day since.

Q: How many ukes do you have at this point?

A: I currently own 4 ukuleles. The Lanikai tenor 8-stringer I mentioned, and two Lanikai baritones, one in koa— a CK-B and one in nato wood. The tenor and the koa baritone are tuned GCEA, while the nato baritone is tuned DGBE. Both the tenor and nato baritone are equipped with pickups for live work.

I also have a Rogue soprano that is a piece of garbage and cannot be considered an instrument. It doesn't even look all that good on the wall as decoration, but that's what it's been relegated to at this stage.

Q: Do you have a favorite?

A: Nope, I really enjoy playing all three Lanikais equally. The tenor is full sounding, the way a 12-string guitar can be. The baritones are great and accommodate my singing range with the different tunings. I must admit that the koa baritone has a heck of a sweet tone and often played during late nights sessions on the couch, though.

Q: Do you have a "dream uke" at this point, something at the top of your "wish list", so to speak?

A: I saw a beautiful baritone, 8-string ukulele by Mele. Superb curly koa, beautiful binding... but way out of my current price range, I'm afraid. I'd also like to play one of those Lanikai 6-string tenors to see how it differs

from the 8 string I have, especially when it comes to hitting that undoubled low string with my thumb when I play alternate bass songs.

Q: Let's talk about inspiration... Who are your guitar inspirations?

A: I have four main inspirations, in no particular order being Chet Atkins, Mark Knopfler, Django and BB King. Those four musicians will never cease to amaze me. What they all have in common is impeccable technique and tone, but never at the detriment of the piece they are playing.

Beyond those four, how can one not love the work of guitar players such as Eric Clapton, Brent Mason, Brad Paisley, Albert King, T Bone Walker, Vince Gill, the Hellecasters, Duane Allman, James Burton, and one of my all-time favorites, Steve Cropper! Oh, and Buddy Guy. If there was ever a human exponent of "the real deal", that man is it.

Q: Do you have any ukulele inspirations?

A: I sure love Brother Iz, may he rest in peace. I also am quite fond of the British Uke Orchestra bunch (Ukulele Orchestra of Great Britain).

Q: Have you had a chance to do any multi-track recordings with ukulele?

A: Yes, though I have not released those tracks yet. What I've enjoyed is the internal debate as to whether I

would use it as the main strumming instrument, or as an overdub option for different flavors. I've tried both, and have enjoyed both.

Q: Is there an album in the future?

A: Yes, there is. I am working on new songs, as I want it to be all original. I don't have a release date in mind yet, but I'd hope to have it all done in the next six months.

Q: Are you gigging?

A: Yes sir! As many times as I can. I love playing live music for an audience. I run a solo, acoustic, by-request set, so no set list. Whatever they yell at me, I play. Or try to! It makes for some fun sets. I recently had to play tunes back to back by John Prine - a personal favorite - Kings of Leon, Michael Jackson and Keb Mo! Fun times. I am extremely thankful for the opportunity to play live, and when I don't have gigs lined up, I hit the open mic circuit around here to stay in touch with my friends.

Q: If so, are you playing guitar and uke or just guitar at this point?

A: During most sets, I play the guitar for the first hour. The second hour is divided between the uke and the banjo. The last hour is a little bit of all three depending on what songs are requested. I did run a uke-only set recently. It was great fun for me to try and figure out how to play those songs in real time,

but not on the guitar as I am used to playing them. Keeps me on my toes!

Q: With the huge success of your videos, how have you marketed all of this? Are there any little tricks you have used to get noticed... or is this all word of mouth?

A: Most of it has been word of mouth, but I have also used online forum environments to provide links to the videos. But most of my hits come from search engine referrals. I have not spent a cent on advertising or marketing. Since all the sites are free, I don't have a budget for that.

Q: What about future plans... are there any?

A: Yes! I am about to launch a new website dedicated to song writing. It's a passion of mine, in which I find great enjoyment but also great solace. I would like more people to get enjoyment from song writing, and maybe, as I did, find a life long friend in it. Again, anything I can do to promote music and the arts I will be happy to do.

I also would like to put together a band with another uke player and a percussionist.

Q: What next?

A: I am teaching my young children the ukulele right now, so I am hoping to eventually jam with them once they become more proficient at it. It would be an absolute kick to play with them, or better yet, if

they have any interest in it, to perform live with them.

Other than that, I am dedicating the coming twelve months to rediscovering and promoting compassion, both for myself and for others. I feel that events and the way in which they are presented often create anger and a lack of interest in being more understanding.

Music is my oldest friend and it's never let me down. Music has also allowed me to meet people with whom I have little in common other than music. I cannot imagine my life today

without them, and I am thankful that music has allowed me to meet them and appreciate them, not for what separates us, but for what unites us.

If you think about it, most of what separates us is artificial, not inherent, the result of a thought process, not a natural condition. There's no reason for members of one religious group to hate and kill members of another religious group, for example.

I believe that music is unifying and universal, a language that can be understood and appreciated by all. So is

compassion. And so is the ukulele, an instrument widely associated with good times, tropical islands, singing around the bonfire, and beach songs.

Thanks for the interview, "Mojo"
Here are links to all of Mojo's websites...

<http://learntheukulele.wordpress.com>

<http://threechordguitar.wordpress.com>

<http://mojotwanger.wordpress.com/>

<http://mojocaster.com/>

<http://guitpics.wordpress.com/>

New Martin Ukes... Coming Soon...



Martin 2 Soprano



Martin 2 Concert



Martin 2 Tenor



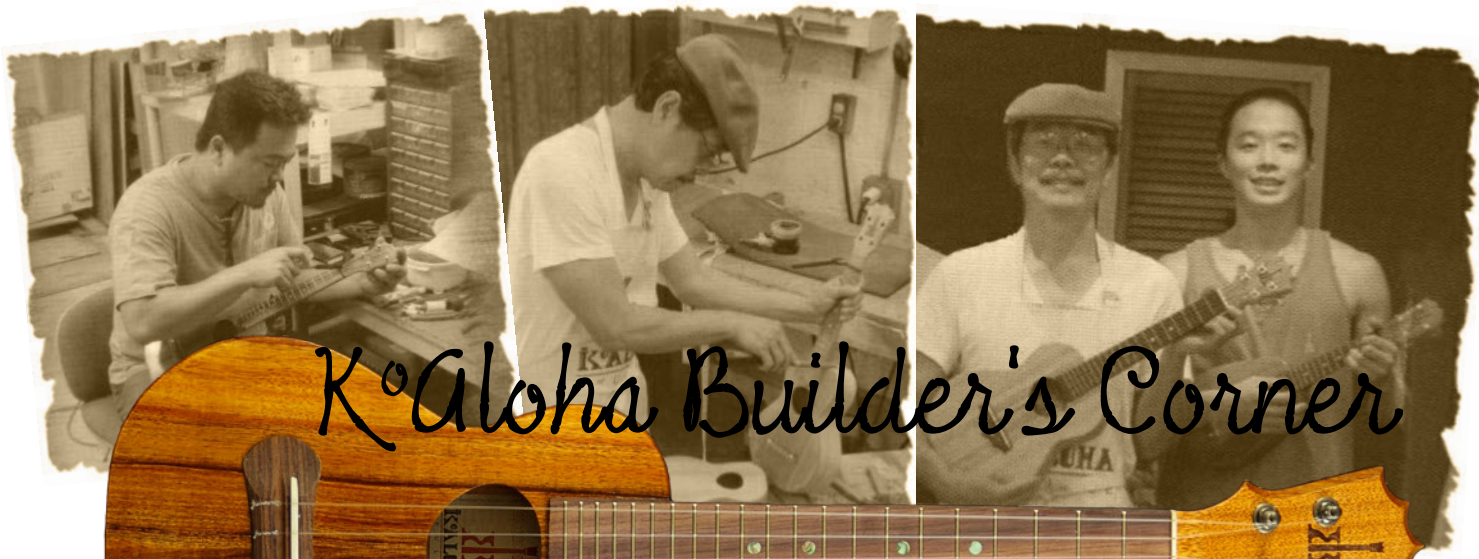
Martin 2K Soprano



Martin 2K Concert



Martin 2K Tenor



Q&A

Send your questions via email:
Uke-maker@tricornpublications.com

Q: How thick should a spruce top be on a uke? I am about to order some spruce guitar wood - so I'll have two chances to make a new top for a soprano uke. It will be thick, about .125". How much thinner should it be to sound good on a uke?

Also, how does the expert builder finalize the top? When I removed the old top, I noticed it was sanded thinner around the edges as compared to the center.

—Jonathan

A: The thickness of the top varies according to many factors, which include wood species, bracing pattern, size of ukulele, and of course the piece of wood itself. Denser wood tends to produce richer tone, with less quick response. Softer wood responds well, but can become very twangy, if thinned too much.

A good starting point for a standard or soprano ukulele is about .060". A little thicker or

thinner seems to be the sweet spot.

As for finalizing the top thickness and graduation, it's not an exact science.

Thinning out the edges is known as graduating or doming the top. It uses the principle of an oboe or other woodwind instrument reed.

You get better response and volume from thinning the edges, while the thicker center holds the sustain and richness of tone. There is no way to learn how to do it well, save trial and error.

Testing the uke along the way by tapping it is a good preliminary for what the uke will sound like, but it's not absolute.

Tap the top where the bridge will be mounted before doing and graduation and try to remember the characteristic tone and volume. Then, start sanding evenly around the

edges and check your progress along the way. You'll notice at a certain point that the body will ring louder and sustain better. Keep in mind that there is a point of no return, when the uke will turn twangy. You can always sand down, but you can never add material back to wood.

Q: Traditionally, the body joins the neck at the 12th fret, but plenty of concert ukes now come joined at the 14th fret. Unless I need to learn how to count, Kooloha joins their concert uke bodies at the 13th fret.

Does this have something to do with wear you feel the audio sweet spot in on the body for bridge placement? How did you come up with the idea of joining at the 13th fret?

—Kim

A: It's lucky number 13! No, the fret join on our concerts are simply due to the body and

Builder's Corner Continued...

neck dimensions of our ukulele. What plays a factor for any builder in choosing what fret to join at is the scale length, neck and body size, and how that affects the sweet spot.

Placing the bridge on the sweet spot of the top will give you the most resonant tone, but not necessarily the best.

Our standards have their bridges placed lower than what would generally be considered the sweet spot, which gives them a nice barky tone. As for the concerts and their odd 13th fret join, that's the position that we liked the best as far as tone and response. It also happens to be in the traditional area regarded as the sweet spot.



<http://learntheukulele.wordpress.com/>



http://www.anuenue-uke.com/html_version/#frame_ukulele_25



Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
or e-mail me at this address:
mickey@tricornpublications.com
We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
weekly daytime meeting, monthly evening meeting
email: pat@azukulele.com
website: azukulele.com

Tucson Ukesters

Tucson, AZ
Meet weekly - usually on Monday afternoon
Contact: Kristin Keller
twoazin@comcast.net

The Tucson Ukesters - performance group

Michael Crownhart - Group leader
Contact: AzRedShoe@juno.com

Phoenix Ukulele Meetup

<http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
4th Thursday at Dolce Video Coffee Bar
1025 E Camelback Rd, Phoenix, AZ 85014
Contact: Carolyn Sechler carolyn@azcpa.com

Phoenix Ukulele Meetup

Meeting weekly on Tuesday Nights at Cabin Coffee
Other workshops and meetings as published.
Web site: <http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
Email: Tom@Kanikapila.us

California

Ukulele Clubs continued

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
(760) 458-6656
300 Carlsbad Village Dr.
Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Ukulele University

New uke club in the Sacramento, CA. Area. Meet 1st Thursday eve monthly
email: stuherreid@yahoo.com
website: www.ukeuniversity.com

San Jose Ukulele Club

Every second and fourth Tuesday in the month.
Beginner session at 6:30 p.m. Regular meeting from 7 to 9 p.m.
New Almaden Community Club, 21727 Bertram Road
e-mail: sanjoseukeclub@gmail.com

San Diego Ukulele Meetup Group

<http://www.meetup.com/San-Diego-Ukulele-Meetup-Group/>
We meet on the first Tuesday of the month at Lion Coffee
downtown @ 6:30pm.

"Ukulele Jam" hosted by Shirley Orlando.

Meets Thursday evenings at 6:30. All levels welcome. Music is contemporary, from tin pan alley to the beach boys, etc.
16852 Gothard St Huntington Beach CA 92647.
shirthings@aol.com or encantada@cox.net

Petalukes, Petaluma, CA

Meet every Thursday night, other times too. All levels welcome, music provided
Contact: petaluke@comcast.net
website: <http://launch.groups.yahoo.com/group/Petaluke/>

High Desert Ukulele Club, Antelope Valley, Ca

highdesertukuleleclub.com or email highdesertukuleleclub@gmail.com

Canogahana Players

every second and fourth Sunday, Noon to 2PM
Guitar Merchant 7503 Topanga Canyon Blvd, Canoga Park, CA

Ukulele Clubs continued

The Pluckin' Strummers - A Los Angeles Ukulele Club
<http://pluckinstrummers.wordpress.com/>

Meet: 2nd & 4th Saturdays of the month. 10:00–Noon (unless otherwise stated).
Christ Church Griffith Park, Atwater Village 3852 Edenhurst, Los Angeles, CA

Colorado

The **Denver Uke Community** has been bringing Ukemaniacs together since 2005. We meet each month on the third Saturday at Swallow Hill Music Association at 10:30am. All skill levels from beginner to "Wow that person ROCKS the Ukulele", we also play a wide range of music, from country, tin pan alley, Hawaiian.
<http://launch.groups.yahoo.com/group/UkuleleCommunityDenver/>

Connecticut

The Ukulele Club of Southern Connecticut and the KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes for those new to the ukulele. Check our web site at <http://www.orgsites.com/ct/uke-club/index.html>.
Pete Johnson
email=petejhnsn@sbcglobal.net

Ukulele Club and The Four Strings Ukulele Band of Southern Connecticut,
URL=<http://www.orgsites.com/ct/uke-club/index.html>
petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society
www.meetup.com/tampabayukes
Check out the website for scheduled "meetups". This group is very active.

Florida Ukulele Network
www.FloridaUkuleleNetwork.org
F.U.N. has meet-up groups in Broward, Palm Beach, and the Space Coast

Hawaii

UkuleleClubofKona.com
meets Wednesday evenings from 6 to 8 pm
Keauhou Shopping Center, 7 miles south of Kailua-Kona, Hawaii

Illinois

Ukulele Clubs continued

CHUG - CHicago Ukulele Group

We have our monthly Chicago Uke Jam the 3rd Saturday of every month.
Please contact Henry at Henriness@gmail.com

Oak Park Ukulele Meetup Group aka The Harrison Street Ukulele Players

Every Thursday 7P-9P Venue: La Majada Restaurant - Banquet Room
226 Harrison Street, Oak Park IL 60304 website: www.ukulele.meetup.com/89
contact: wonderwallemporium@yahoo.com

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month
KentuckianaUkes@yahoo.com

Michigan

Ukulele Jam, 4th Tuesday night of the Month Oz's
Music Ann Arbor MI.
jerryefmail@yahoo.com

Minnesota

Two Harbors Ukulele Group (THUG), Two Harbors MN.
Email: al@agatebaymusic.com

StrumMn ukulele players
<http://strummn.shutterfly.com/>

Nevada

The Ukulele Club of Las Vegas

www.meetup.com/ukulele-club-of-las-vegas

"Uke Nights in Reno"

Email: Rich@PlayUke.net
Local Uke gathering in Reno, NV

New Mexico

The High Desert Sand Fleas

Ukulele Clubs continued

Meet the 2nd & 4th Thursday of each month at the
Albuquerque Press Club [6pm - 9pm]
2101 Highland Park Circle, Albuquerque, New Mexico - USA
contact: Stephen Hunt via email: hdsfgcea@gmail.com.
<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street
contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.
Loaner ukes available. Bring your uke and leave your cares at home!

The Lower Westchester Ukulele Club, Westchester County, New York
<http://lowerwestchesterukuleleclub.webstarts.com/>
E-mail: lowerwestchesterukuleleclub@hotmail.com

North Carolina

Charlotte Area Ukulele Jam

contact: ukulelerobby@gmail.com
First Saturday of each month. 3 - 5 PM At "Aloha Snow"
www.alohasnow.com

Ohio

COUP (Central Ohio Ukulele Peeps)
coup@tricornpublications.com

Jumping Flea Night Monthly uke strum-along
Cleveland Heights, Ohio. LAST Tuesdays 7:30 - 8:30 at Coventry Village Library.
Free & open to everyone!! Contact: melissaogrady@ymail.com

Oklahoma

Green Country Ukes

Meeting the needs of ukulele players in the greater Tulsa area
contact via e-mail: rskjrmall@gmail.com

Pennsylvania

Allegheny Ukulele Collective (Look for us on Facebook!) New uke group taking shape. Hoping for twice monthly jams and sing-alongs for all levels.
Hollidaysburg/Altoona, Pennsylvania, Contact: Steve kss15@psu.edu

South Carolina

Ukulele Clubs continued

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

www.lowcountrystrummers.com e-mail lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman

sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarusukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society

email: vyhna@sover.net

Meets on the second and fourth Mondays of each month.

Virginia Ukulele Club

Vienna, Virginia

Meeting twice a month to play a huge range of traditional, tin pan alley, standards, and lots of pop tunes. Members come from the whole DC metro area, including Virginia, Washington DC, and Maryland. All ages and levels of ability welcome.

Contact:

Ben Farrington

ukeclub@yahoo.com

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

Cowlitz Ukulele Association

Longview, WA. 98626

CowUke@yahoo.com

Wisconsin

Ukulele Clubs continued

CheezLand Uke Band - JoeSexton@aol.com

Website: CheezLandUkeBand.com

Tuesday night at Leithold Music in downtown La Crosse, WI.

Beginners, Mid-Level, Advanced Players

Canada

STRING ALONG UKULELE CLUB

DUNDAS ONTARIO CANADA

www.stringalongukulele.ca

Nanaimo Ukulele Circle - Nanaimo, BC, Canada

www.ukecircle.com e-mail: ukecircle@gmail.com

UK

England

Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BAIf

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

Uke Wednesday Jam

Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: qnc@qnctv.com

<http://ukeweds.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room

at The New Billesley Pub, Brook Lane, Kings Heath,

Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eyebigfoot.com for more information.

Stockton to Darlington Ukulele Express

Ukulele Clubs continued

Meeting monthly in Darlington, northeast England new members always welcome. contact Simon at simonb250@hotmail.com
<http://ukuleleexpress.blogspot.com>

Tune Army Ukulele Club

The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF
Meeting first Monday of the month 7:30 - 9:30
<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm
The Exmouth Arms, Bath Rd
Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For full details visit: www.ukeglos.co.uk
<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com
I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.
<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.
Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,
Upstairs at Babalas Bar, Queens Road, Leicester
Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Herts of Uke Ukulele Club

Every 4th Sunday - 6.30pm onwards.
Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://sites.google.com/site/hertsofuke/>
email: hertsofuke@gmail.com

Luton, UK

We meet once a fortnight at Greenbank Music Village,
Greenbank Hal, Cobden Street, Luton, LU2 0NG
Anyone interested can give us a call:

Keith 07745 613931
Scott 07976 895067
Gerry 07785 117029
<http://sites.google.com/site/ukuleleworkshopinluton/>

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com
<http://ukearist.co.uk>

South Wales

Ukulele Nights

Cardiff's Ukulele Jam Session and Cabaret

Meet Mondays 8 p.m. at assorted venues.

Visit www.ukenights.org.uk for full listings and updates.

Contact: Nick Canham witt29-ukenights1@yahoo.co.uk 07971 - 719626

Germany

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1

D-47441 Moers

tel. +49/2841-394837

fax + 49/2841-394836

www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.

To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

'Uke & D'Uke'

<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSalele

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)

Visit www.vsalele.org for more info

"Ukulele Social Club de Picardie"

Amiens (France)

See more here : <http://www.ukulpic.fr/>

Clermont-Ferrand call "Le BOUC" (in french, Bougnat Original Ukulele Club).

Our website is : <http://le-bouc.blogspot.com/>

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en Madrid"

"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon - stay tuned!



USA

Lone Star Ukulele Festival

dates are 4/27-28 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.
more information coming soon.

Kill Country Acoustic Music Camps in Kerrville, TX

We are pleased to be adding Ukulele faculty and classes to it's Feb and June camps in 2011. Pops Bayless will be teaching at both camps. Camp details at www.hcamp.org email=rbm@hcamp.org

Reno Tahoe Ukulele Fest III

March 18-20, 2011 at John Ascuaga's Nugget Resort in Sparks, NV....

Daniel Ho and Victoria Vox will headline the Celebrity Showroom Concerts. Lots of great ukulele vendors, workshops, open mic, and much more...
Details at PlayUke.net!

The Inaugural San Diego Ukulele Festival

Thursday July 14, 2011 to Saturday July 16, 2011

<http://www.sandiegoukefestival.moonfruit.com/>

The Mighty MO UkeFest

historic downtown New Haven, MO (west of St. Louis, MO) May 13-14, 2011

www.mightymoukefest.com

Hosted by the Riverfront Cultural Society, a venue for the arts, known as an oasis of music over the last 5 years. MMUF will be a 2-day weekend with workshops, jam sessions, open mic, vendors market, performing artists, food and more. Victoria Vox, the Flea Bitten Dawgs and the St. Louis Ukulele Fight Club will be performing and conducting workshops. If you live in the Midwest this might be an especially good opportunity to attend, learn and have a lot of fun. Hope to see you there!

UK Ukefest - waiting for information

Austria

"European Songwriter Workshop" In Innsbruck, Austria. Last year there were 23 participants from 16 different countries and it was a great experience for every participants. You find all the results and a lot of impressions of this workshop at the following URL: <http://www.saitenstechen.at/workshop>

Next Year in **May 2011** I will be hosting an "Acoustic-Strings Workshop" that will bring together again 25 Musicians (playing Guitar, Mandolin, Ukulele, Bouzouki,

Mighty MO Ukulele Festival May 13 & 14, 2011

Jam along the levee of the Missouri River at the Mighty MO Ukulele Festival in the historic arts district of New Haven, Missouri. Saturday night concert with Victoria Vox, Katie Chambers, The Flea Bitten Dawgs and the St. Louis Ukulele Fight Club. The festival is being hosted by the Riverfront Cultural Society in an 1876 general store with entertainers close up and personal. This will be like no other uke fest! There is limited registration for only \$67 that includes three meals, so don't wait to make your plans.

<http://www.mightymoukefest.com/>

Check the website for more info, ad space, vendor & festival registration.

Saz) from different European Countries in Innsbruck - Austria. The Workshop will be **held from 14.05 - 21.05.2011** and will last one week.

Belgium

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

France

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy

Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

touring from Holland to Istanbul - this summer...

www.vonck-vlam.eu

Check out the Website... that's great entertainment!



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™" is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>

<http://ukeattitude.blogspot.com/>

<http://twitter.com/ukeattitude>

<http://gotaukulele.blogspot.com/>

<http://ukulele-perspective.com>